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## XII.—SOME TEXTS OF LITURGICAL PLAYS.

The purpose of the following pages is merely to present several unpublished texts of liturgico-dramatic offices. Certain of these texts require no special comment, and will take their places naturally alongside similar texts already published. Certain others will, I hope, be welcomed for the new details they offer to the student of mediæval dramatic origins.

### I.

The writers who have given us our best accounts of the liturgical plays for Epiphany<sup>1</sup> seem to have overlooked a complete and charming *Officium Stellæ* found in a manuscript in the Bibliothèque Mazarine in Paris.<sup>2</sup> To this text my attention was first called by the article of Monsieur A. Gastoué, *Un petit drame liturgique parisien pour Pâques*,<sup>3</sup> in the course of which he writes,

“En dehors des coutumes décrites par Léon Gautier et qui variaient suivant les localités, il est encore d’autres intéressantes. Tel, dans le ms. 1270 de la Mazarine, le ravissant Offices de l’Étoile, représenté à Nevers, au XI<sup>e</sup> siècle, le matin de l’Epiphanie, qui, au reste, a attiré déjà l’attention des chercheurs (cf. Catalogue des mss. de la Bibliothèque Mazarine).”<sup>4</sup>

<sup>1</sup> H. Anz, *Die lateinischen Magierspiele*, Leipzig, 1905; E. K. Chambers, *The Mediæval Stage*, Oxford, 1903, Vol. II, pp. 44-52; K. A. M. Hartmann, *Über das altspanische Dreikönigspiel*, Leipzig, 1879.

<sup>2</sup> MS. 1708 (*olim* 1308).

<sup>3</sup> *La Tribune de Saint-Gervais*, 9<sup>e</sup> Année (1903), pp. 155-156.

<sup>4</sup> *Id.*, p. 155.

The manuscript indicated in this citation contains no *Officium Stellae*, and Monsieur Gastoué kindly informed me that the codex intended is Mazarine ms. 1708 (*olim* 1308), which is described as "Recueil composé de fragments de mss., d'âge et de provenance diverses."<sup>1</sup> The section of the codex that concerns us (fol. 75<sup>r</sup>-109<sup>r</sup>) may be described as an abbreviated *Liber Responsalis*,—a list of the "incipits" of the antiphons and responds of the Canonical Office for the liturgical year.<sup>2</sup> Between the last respond and the *Te Deum* in Matins for Epiphany occurs (fol. 81<sup>v</sup>) the text of the *Officium Stellae* presented below.<sup>3</sup> The script of the part of the codex under consideration belongs, pretty clearly, to the eleventh century. Regarding the *provenance* of this part of the codex I can determine nothing more definite than that it belonged to a secular<sup>4</sup> church in France.<sup>5</sup> The text given below is furnished

<sup>1</sup> A. Molinier, *Catalogue des Manuscrits de la Bibliothèque Mazarine*, Vol. II, Paris, 1886, p. 175.

<sup>2</sup> Cf. *id.*, p. 176,—“f. 75-109. Antiennes pour les fêtes de l'année, seulement le début de chaque antienne; au feuillet 81 verso, la Cérémonie de l'Adoration des Mages, avec le texte du dialogue entre l'évêque et les trois enfants figurant les trois rois.”

<sup>3</sup> The last respond for Matins of Epiphany,—*Responsorium*: Rex magnus natus est. *Versus*: Reges Tharsis,—occurs at the very bottom of fol. 81<sup>r</sup>. The *Officium Stellae* begins at the very top of fol. 81<sup>v</sup>.

<sup>4</sup> For example, Christmas (fol. 78<sup>v</sup>) certainly had nine Lessons.

<sup>5</sup> I am not sure whether or not M. Gastoué, in the passage quoted above, means to associate the present text definitely with the cathedral of Nevers. In any case, no evidence has been given. The saints mentioned in this part of our ms. are French. The words, “domnus presul,” in the opening rubric of our text, seem to indicate cathedral usage. The very close agreement of the text, script, and notation of the *Officium Stellae* below with the text, script and notation of the similar *Officium Stellae* in a well known Nevers *Troparium* of the eleventh century (Bibl. Nat. ms. lat. 9449, fol. 17<sup>v</sup>-18<sup>r</sup>; published by Delisle in *Romania*, IV, 3-4) certainly suggests that our text comes from Nevers.

with neums in the manuscript. One may observe that the particular interest of this text lies in the rubrics, which serve to elucidate one or two texts already published.<sup>1</sup>

<OFFICIUM STELLAE>

81<sup>v</sup> FINITIS LECTIONIBUS, LUBEAT DOMNUS PRESUL PREPARARE TRES CLERICOS IN TRIUM TRANSFIGURATIONE MAGORUM, QUOS PREPARATOS *terque* A PRESULE UOCATOS ITA: *Venite!* PERGANT ANTE ALTARE HUNC UERSUM DICENTES:

Stella fulgore nimio rutilat,  
Que regem regum natum monstrat,  
Quem uenturum olim prophetie signauerant.

QUO FINITO, UERSO EORUM UULTU AD POPULUM PERGENT USQUE AD REGEM. DICANT HUNC UERSUM:

Eamus ergo et inquiramus eum, offerentes ei munera: aurum, thus, *et* myrram.

QUIBUS RESPONDENS REX DICAT:

Regem quem queritis natum esse, quo signo didicistis; si illum regnare creditis, dicite nobis.

ADCONTRA IPSI:

Illum natum esse didicimus in oriente stella monstrante.

QUO AUDITO, DICAT ITERUM REX:

Ite et de puero diligenter inuestigate,  
Et inuentum redeuntes michi renuntiate.

ACCEPTA LICENTIA PERGANT:

Ecce stella in oriente *preuisa* iterum preueniet. Vidi-mus stellam eius in oriente, et agnouimus regem regum natum esse.

QUIBUS RESPONDEANT CUSTODES ITA:

Qui sunt hi, qui stella duce nos adientes inaudita ferentes.

<sup>1</sup> For example, Delisle's text mentioned in the preceding note is lacking in rubrics.

ATCONTRA IPSI:

Nos sumus, quos cernitis, reges Tarsis et Arabum et Saba dona ferentes *Xp̄isto* reginato *Domino*, qui stella deducente uenimus adorare.

OSTENDENTIBUS ILLIS IMAGINEM DICANT:

Eccē puer adest quem queritis. Iam properate, adorate, quia ipse est redemptio uestra.

QUORUM MAGORUM UNUS OFFERENS AURUM DICAT:

Salue, Rex seculorum, suscipe <n>unc<sup>1</sup> aurum.

ET SECUNDUS OFFERENS THUS DICAT:

Tolle thus, tu uerus Deus.

NECNON TERTIUS <OFFERENS> MIRRAM DICAT:

Mirram, signum sepulture.

HIS ITAQUE GESTIS, DICAT PUER STANS IN EXCELSO LOCO:

Impleta sunt omnia que prophetice dicta sunt. Ite, uiam remeantes aliam, ne delatores tanti regis puniendi eritis.

OMNIBUS PERACTIS, DICAT PRESUL:

Te Deum laudamus.<sup>2</sup>

## II.

Carl Lange, in his indispensable monograph, *Die lateinischen Osterfeiern*,<sup>3</sup> published eight texts<sup>4</sup> of the *Officium*

<sup>1</sup>The first letter of this word has been erased.

<sup>2</sup>This is immediately followed by the rubric: *In Matutinis Laudibus*.

<sup>3</sup>Munich, 1887.

<sup>4</sup>Nos. 87, 88, 89, 91, 93, 94, 95, and 96. Lange assigns also his No. 31 to Paris and to the 17th century. This assignment is evidently wrong, for in the ms. (Bibl. Nat. lat. 9508, Supplément latin 184, saec. xvii) the text in question occurs (fol. 179r) in notes taken "Ex Missale Corbeiensi ms. num. 622, saeculi xi" (fol. 177v). One regrets that Lange's eight texts are presented in the form of incomplete critical notes appended to two very inaccurate texts (pp. 60-62).

*Sepulchri* that was once celebrated in the Church of Paris. I now offer twelve other similar texts, of the same provenience.

<OFFICIUM SEPULCHRI>

1. FINITO *responsorio*,<sup>1</sup> STATIM debet fieri REPRESENTATIO SEPULCHRI.
2. ANGELI AD MULIERES:
3. Quem queritis in sepulcro, o *Xpisticole*?
4. MULIERES AD ANGELUM:
5. Ihesum nazarenum crucifixum, o celicole.
6. ANGELI:
7. Non est hic, surrexit sicut predixerat;
8. ite, nunciate quia surrexit.
9. TUNC UERTANT SE MULIERES AD CHORUM ET UENIANT CANTANDO PROSAM:
10. Victime paschali laudes immolant *Xpistiani*;
11. Agnus redemit oues;
12. *Xpistus* innocens Patri reconciliauit peccatores.
13. Mors et uita duello confluxere mirando;
14. Dux uite mortuus regnat uiuus.
15. TUNC CANTOR STET IN MEDIO CHORI ET DICAT UERSUM:
16. Dic nobis, Maria, quid uidisti in uia?
17. PRIMA MULIER:

<sup>1</sup> All the *Officia Sepulchri* here presented occur immediately after the third respond of Easter Matins, and this respond in all these cases has the following form, which I take from Bibl. Nat. ms. lat. 1293, fol. 113r:—

Responsorium: Et ualde mane una sabbatorum ueniunt ad monumentum, orto iam sole, alleluia. Versus: Et respicientes uiderunt reuolutum lapidem, erat quippe magnus ualde. Orto. Gloria patri. Alleluia. Reincipitur Responsorium: Et ualde.

It should be observed the third respond of Easter Matins was not always *Dum transisset sabbatum*. One might infer the contrary from Chambers, *Mediæval Stage*, II, 25, note 4.

18. Sepulcrum *Xpisti* uiuentis, et gloriam uidi resurgentis.
19. *Secunda MULIER*:
20. Angelicos testes, sudarium et uestes.
21. *TERCIA MULIER*:
22. Surrexit *Xpistus*, spes nostra; *precedet* suos in Galileam.
23. *CANTOR AD CHORUM*:
24. Credendum est magis soli Marie ueraci quam Iudeorum turbe fallaci.
25. *CHORUS*:
26. Scimus *Xpistum* surrexisse a mortuis uere.
27. Tu nobis, uictor, Rex, miserere.
28. *Psalmus*: Te Deum.

Text above from Bibl. Nat., ms. lat. 1293, fol. 113<sup>r</sup>; Breviarium Parisiense anni 1471.—Bibl. Nat., ms. lat. 1294, fol. 88<sup>r</sup>; Breviarium Parisiense anni 1472. A.—Bibl. Mazarine, ms. 342 (*olim* 775), fol. 212<sup>r</sup>; Breviarium Parisiense saec. xiv. B.—Bibl. Mazarine, ms. 345 (*olim* 246), fol. 296<sup>r</sup>; Breviarium Parisiense saec. xv in. C.—Bibl. Nat., ms. lat. 745, fol. 80<sup>v</sup>; Breviarium Parisiense saec. xiv/xv. D.—Bibl. Nat., ms. lat. 1023, fol. 166<sup>r</sup>; Breviarium Parisiense saec. xiv. E.—Bibl. Nat., ms. lat. 1291, fol. 175<sup>v</sup>; Breviarium Parisiense saec. xv in. F.—Bibl. Nat., ms. lat. 1025, fol. 219<sup>v</sup>; Breviarium Parisiense saec. xiv. G.—Bibl. Nat., ms. lat. 746, fol. 151<sup>v</sup>; Breviarium Parisiense saec. xiv. H.—Bibl. Nat., ms. lat. 746 A, fol. 78<sup>v</sup>; Breviarium Parisiense saec. xiv/xv. I.—Bibl. Nat., ms. lat. 1292, fol. 124<sup>r</sup>; Breviarium Parisiense saec. xv. J.

1. Finito statim debet fieri presentacio sepulchri A; Finito responsorio statim debet fieri presentatio sepulchri B J; Ver-

- sus ad sepulcrum C E; Prosa D; Statim fit representatio sepulchri F I.
2. ad mulieres *wanting* D E; et primo angeli ad mulieres cantando uersum sequentem F I; Angeli ad mulieres cantando H.
  3. Sepulchro A B D E H J.
  4. Mulieres uersus A; Mulieres ad angelum uersum B; Mulieres C E F H I; Mulier D; Mulieres ad angelos G.
  5. crucifixum *wanting* H.
  6. Angeli uersum B G.
  9. prosam *wanting* B; Tunc uertant se mulieres ad chorum et cantant C; Tunc uertant se mulieres ad chorum et cantant prosa <m> D; Tunc uertunt se mulieres ad chorum et cantant sequentia <m> E; Tunc uertant se mulieres ad chorum dicentes prosam F I; Tunc uertant se mulieres et ueniant cantando istam prosam sequentem Prosa G; Tunc uertant se mulieres ad chorum et ueniant cantando prosam sequentem simul Prosa H; Tunc uertant se ad mulieres ad chorum et ueniant cantando prosa <m> J.
  10. *preceded by* Alleluya, resurrexit Dominus hodie, resurrexit leo fortis, Xpistus, filius Dei, Deo gracias dicite eya B; immolent F.
  11. *preceded by* Secunda Maria dicit B; *preceded by* Versus D E G H I.
  12. reconciliauit F; patris reconciliaui G.
  13. *preceded by* Tercia Maria uersum B; *preceded by* Versus D E G H I.
  15. Tunc cantor stet in medio chori et dicat mulieribus A; Tunc cantor a dextris stet in medio chori et dicat mulieribus uersum B J; Tunc cantor stans in choro dicat mulieribus C; Versus D; Cantor ad mulieres E F; Tunc cantor stet in medio chori et dicat mulieribus uersum G H; Tunc cantor ad mulieres I.
  17. *wanting* H; Prima mulier uersum B G; Prima mulier sola dicat C; Versus D.
  18. et *wanting* A; inuentis B.
  19. Secunda mulier uersum B G J; Secunda mulier dicat C; Versus D; mulier *wanting* F I; *wanting* H.
  21. Tercia mulier uersum B G J; Tercia mulier sola dicat C; *wanting* D H; mulier *wanting* F I.
  22. Galyleam A B G; precedet uos D F; mea precedet uos H.
  23. Cantor A; Cantor ad sinistris ad chorum uersum B; Cantor cum duobus chorum tenentibus dicat ad chorum C; Versus D; Cantor ad chorum uersum G; *wanting* H; Cantor a sinistris ad chorum uersum J.



25. Chorus uersus B G J; Versus D; *wanting* H.  
 26. Ex mortuis C D G I.  
 27. Tu nobis uictor rex miserere alleluia A D J.  
 28. *Psalmus wanting*, Te Deum *preceded by* Versus: Surrexit dominus uere Et apparuit Symoni A; *preceded by* Versus: Surrexit dominus uere Et apparuit Symoni B; *preceded by* Episcopus uel sacerdos C I.

<OFFICIUM SEPULCHRI><sup>1</sup>

*Responsorium*:<sup>2</sup> Et ualde. *Versus*: Et respicientes.  
*Gloria*.

ET REINCIPITUR A CANTORE *Responsorium*: Et ualde.  
*Versus*: Surrexit.

AD SEPULCRUM.

ANGELUS AD MULIERES: Quem queritis?

MULIERES: Ihesum.

ANGELI: Non est hic.

TUNC UERTANT SE MULIERES AD CHORUM ET UENIANT  
 CANTANDO:

Victime pascali.

*Versus*: Agnus redemit.

*Versus*: Mors et uita.

TUNC CANTOR STANS IN CHORO DICAT MULIERIBUS: Dic  
 nobis, *Maria*.

PRIMA MULIER SOLA DICAT UERSUM: Sepulcrum *Xpisti*.

SECUNDA MULIER SOLA DICAT UERSUM: Angelicos testes.

TERCIA MULIER SOLA DICAT UERSUM: Surrexit *Xpistus*.

CANTOR CUM DUOBUS TENENTIBUS CHORUM DICAT AD  
 CHORUM uersum: CREDENDUM EST.

CHORUS, uersum: Scimus *Xpistum*.

EPISCOPUS UEL SACERDOS: Te Deum laudamus.

<sup>1</sup>Text from Bibl. Nat., ms. lat. 978, fol. 24r. Ordo Parisiensis  
 Divini Officii recitandi saec. xv.

<sup>2</sup>The third respond of Easter Matins.

## III.

Manuscript cxi in the library of the Museum at Vich, Spain, is a *Troparium-Prosarium* from the Abbey of Pripoll.<sup>1</sup> On palæographical grounds the manuscript may be safely assigned to the eleventh century.<sup>2</sup>

The liturgico-dramatic texts contained in this manuscript are, I think, of unusual interest. Among other considerations, one may note that the *Unguentarius* is here present in an Easter dramatic office a century or two before the date usually given for his advent.<sup>3</sup>

The office that occurs under the rubric, *Versus de Pelegri<nis>*, is unique in the form found here. The latter part,—beginning *Qui sunt hii sermones*,—is especially important in showing an embryonic stage in the development of this office. One should note also that the *Quem quaeritis in sepulchro* formula of Easter occurs in this manuscript both as a trope of the Introit of the Mass and in an *officium* before the *Te Deum* of Matins. The presence of dramatic tropes for the Introit of Ascension and of St. John the Baptist gives additional interest to the document.

<sup>1</sup> I have studied this ms. only through photographs from it in the library of the Community of Solesmes, Quarr Abbey, Isle of Wight. I owe my acquaintance with these photographs entirely to my friend, The Reverend Father Dom G. M. Beyssac, O. S. B., to whom my indebtedness in matters of liturgiology is immeasurable.

<sup>2</sup> Apparently M. Sablayrolles (*Rivista musica catalana*, December, 1906, pp. 224-226) would assign this ms. to the 10th century. Without evidence this earlier date cannot be accepted (cf. *Rassegna Gregoriana*, vi, 110). See also Florez, *España Sagrada*, Vol. XLIII, Madrid, 1819, pp. 507-8.

<sup>3</sup> See Wilmotte, in *Annales Internationales d'Histoire. Congrès de Paris, 1900, 6me Section. Histoire comparée des Littératures*, Paris, 1901, p. 68; Chambers, *Mediæval Stage*, II, 33; L. Wirth, *Die Oster- und Passionspiele bis zum xvi Jahrhundert*, Halle, 1889, p. 5; W. Meyer, *Fragmenta Burana*, Berlin, 1901, pp. 58, 91, 106.

fol. 58<sup>v</sup>VERSES PASCALES DE .III. MULIERIBUS.<sup>1</sup>

Eamus mirram emere  
 Cum liquido aromate,  
 Ut ualeamus ungere  
 Corpus datum sepulture.  
 Omnipotens Pater altissime,  
 Angelorum Rector mitissime,  
 Quid facient iste miserime!

DICUNT <sup>2</sup> ANGELIS:

Heu quantus est noster dolor!

Amisimus enim solatium,  
 Ihesum Xpistum, Mariae filium,  
 Iste nobis erat subsidium.

Heu <quantus est noster dolor!>

Set eamus unguentum emere,  
 Quo possimus corpus inungere;  
 Non amplius posset <sup>3</sup> putrescere.<sup>4</sup>

Heu <quantus est noster dolor!>

fol. 59<sup>r</sup>

Dic tu nobis, <mercator> <sup>5</sup> iuuenis,  
 Hoc unguentum si tu uendide | ris;  
 Dic precium, nam iam habueris.

Heu <quantus est noster dolor!>

Respondet MERCATOR:

Mulieres michi intendite!  
 Hoc unguentum si uultis emere,

<sup>1</sup> Possibly this word may be expanded *Mariis*.<sup>2</sup> In MS. looks very much like, *dicx*.<sup>3</sup> MS., *poscet*.<sup>4</sup> MS. *putrescire*.<sup>5</sup> MS. illegible.

Datur genus mirre potencie,  
 Quo si corpus possetis ungere  
 Non amplius posset <sup>1</sup> putrescere  
 Neque uermes possent comedere.

Hoc unguentum si multum cupitis,  
 Unum auri talentum dabit; <sup>2</sup>  
 Nec aliter *unquam* portabit.

*Respondet MARIA:*

O mercator, unguentum libera!  
 Ecce tibi <dabi>mus m<un>era!  
 Ibimus *Xpisti* ungere uulnera.

Heu <quantus est noster dolor!>

fol. 59<sup>v</sup>

. <sup>2</sup> . . . . <gau>dia

Deflorent in tristitia  
 Cum innocens obrobria  
 Fert *et* crucis suspendia  
 Iudeorum inuidia  
 Et principum perfudia!  
 Quid angemus *et* qualia!

Licet, sorores, plangere,  
 Plangendo *Xpistum* querere,  
 Querendo corpus ungere,  
 Ungendo mente <sup>3</sup> pascere  
 De <sup>4</sup> fletu, uiso uulnere,  
 Dilecto magno federe  
 Cor monstratur in opere.

<sup>1</sup> MS., *poscet*, corrected to *posset*.

<sup>2</sup> Several words are lost at the bottom of fol. 59r, through laceration of this leaf.

<sup>3</sup> The musical notation of the text ceases at this point.

<sup>4</sup> Over this word the MS. has, .a. , for which I have no explanation.

Cordis, sorores, creduli  
 Simus et bene seduli,  
 Ut nostri cerna<nt> oculi  
 Corpus *Xpisti*, uim seculi.  
 Quis uoluet petram cumuli  
 Magnam siue uim populi?  
 Virtus <sup>1</sup> celestis epuli.

Tanta, sorores, uisio  
 Splendida (?) *et* lustrascio  
 Nulla sit stupefatio,  
 Vobis sit exultatio.  
 Mors <sup>1</sup> *et* mortis occasio  
 Moritur uita uicio  
 Nostra, surge surreccio.

Hoc, sorores, *circuitu*,  
 Lecto, dicite, sonitu  
 Illis <sup>1</sup> qui mesto *spiritu*  
 Et *proditio* (?) *transitu*  
 Dux uicto surgit obitu  
 Querantur lecto strepitu  
 . . scis . . dux orritu

Quid faciemus, sorores,  
 Graues ferimus dolores.

Non est nec erit seculis  
 Dolor doloris similis

Iesum gentes *perimere*  
 Semper decet nos lugere  
 Set ut possimus <sup>2</sup> *gaudere*

<sup>1</sup> Over this word the MS. has .a. , for which I have no explanation.

<sup>2</sup> MS. *poscimur*.

Eamus tu<m>bam uidere,  
 Tumbam querimus non lento,  
 Corpus ungamus unguento  
 Quod extinctum uulneribus  
 Uiuis preualet omnibus  
 Regis perhempti preuium  
 Plus ualet quam uiuencium  
 Cuius amor solacium  
 Iuuamen et presidium  
 Et per homine subsidium  
 Sit nunc et in perpetuum.

fol. 60<sup>r</sup>      Ubi est Xpistus meus Dominus<sup>1</sup> et filius excelsi.

Eamus uidere sepulcrum.

Respondet ANGE<LUS>: <sup>2</sup>

Quem queritis in sepulcro, Xpisticole?

Respondent MARIA<E>:

Ihesum nazarenum crucifixum, o celicole.

Respondet ANGEL<US>: <sup>3</sup>

Non est hic, surrexit sicut predixerat.

Ite, nunciate quia surrexit dicentes:

Respondent MARIA<E>: <sup>4</sup>

Alleluia, ad sepulcrum residens angelus nunciat resur-  
 <r>exisse Xristum.

Te Deum laudamus.

#### VERSUS DE PELEGRI<NIS> <sup>5</sup>

Rex in acubitum iam se contulerat  
 Et mea redolens nardus spirauerat

<sup>1</sup> The words, Ubi est Xpistus meus Dominus, occur also at the very bottom of fol. 59v.

<sup>2</sup> Margin cut away.

<sup>3</sup> *Idem.*

<sup>4</sup> *Id.*

<sup>5</sup> *Id.*

fol. 60<sup>v</sup>

In . . . <ue | neram> <sup>1</sup> in quem descenderat  
At ille transiens iam declinauerat

Per noctem igitur hunc querens exeo;  
Huc illuc transiens nusquam reperio.

ANGELI:

Mulier, quid ploras? Quem queris?

MARIA:

Occurrunt uigiles ardenti studio,  
Quos cum transierim sponsum inuenio.

ORTOLANUS:

Mulier, quid ploras? <Q>uem queris?

MARIA:

Tulerunt Dominum meum, et nescio ubi posuerunt eum.

fol. 61<sup>r</sup> Si tu | sustulisti eum, dicito michi *et* eum tollam.

ORTOLANUS:

Maria, Maria, Maria!

Respondit MARIA: <sup>2</sup>

Raboni, Raboni, Raboni!

MARIA REDIENS DICAT:

Dic, impie Zabule, ualet nunc fraus tua?

DISCIPULI:

Dic nobis, Maria, quid uidisti in uia?

MARIA:

Sepulcrum *Xpisti* uiuentis,  
*Et gloriam* uidi resurgentis;  
Angelicos testes,  
Sudarium et uestes.

ANGELI:

Non est hic, sur<r>exit sicut predixerat uobis.

<sup>1</sup> Almost illegible.

<sup>2</sup> Corrected (by a later hand?) from, Item responde Maria.

## DISCIPULI:

fol. 61<sup>v</sup> Credendum est magis | soli Marie ueraci quam <sup>1</sup> Iudeorum turbe fallaci. Scimus Xpistum sur<r>exisse a mortuis uere. Tu nobis, Xpiste, Rex, miserere.

Qui sunt hii sermones quos confertis ad inuicem ambulantes *et* estis tristes, alleluia.

RESPO<N>DUNT DU<O>: <sup>2</sup>

Respondens unus cui nomen Cleophas dixit ei: Tu solus peregrinus es in Iherusalem *et* non cognouisti que facta sunt in illa his diebus, alleluia.

Respondet: <sup>2</sup>

Quibus ille dixit: Que?

Respondet DU<O>: <sup>2</sup>

*Et* dixerunt: De Ihesu nazareno qui fuit uir propheta potens in opere *et* sermone coram Deo *et* omni populo, alleluia. Euouae.<sup>3</sup>

fol. 2<sub>r</sub>

Versos.<sup>4</sup>

Ubi est Cristus meus Dominus et filius excelsi?

Eamus uidere sepulcrum, alleluia.

Ad sepulcrum residens angelus nunciat resurrexisse  
Cristum.

En ecce completum est illud quod olim ipse *per* prophetam dixerat ad patrem taliter inquires:

Resurrexi.<sup>5</sup>

<sup>1</sup> MS., *quomodo*.

<sup>2</sup> These rubrics are added above the line in a later hand.

<sup>3</sup> The rubric, *Versus de Crismate in Ceni Domini*, follows immediately.

<sup>4</sup> Preceded immediately by the words, "Cristi hodierna," which may be the *incipit* of the sequence, *Christi hodierna pangimini* (*Analecta Hymnica*, VII, 42).

<sup>5</sup> Introit of Easter.



## IN RESURRECTIONE.

Ora est, psallite, iubet Dominus canere, eia dicite!  
 Quem queritis in sepulero, cristicole?  
 Ihesum nazarenum crucifixum, o celicole.  
 Non est hic, surrexit sicut predixerat;  
 ite nunciate quia surrexit dicentes:

Resurrexi.<sup>1</sup>

fol. 9v

## In ASCENSA Domini.

Quem creditis *super* astra ascendisse, o celicole?  
*Responsio*: Ihesum qui surrexit de sepulcro, agnicole.  
*Responsio*: Iam ascendit ut predixit: Ascendo ad patrem  
 meum *et* patrem uestrum, Deum meum *et*  
 Deum uestrum.  
*Responsio*: Alleluia, regna, terre, gentes, lingue, decantate  
 Domino quem adorant | celiciues in paterno  
 solio:  
 Viri Galilei.<sup>2</sup>

fol. 19v

## IN &lt;NATIUITATE&gt; Sancti IOHANNIS

Quem creditis natum in orbe, o deicole?  
 Iohannem precursorem ortum de sterili angelo nunci-  
 ante, o celicole.  
 fol. 20r Iam natus est | ut dixit saluator: Mitto angelum meum  
 ante me qui preparet uiam meam.  
 Eia, psallite omnes cristicole:  
 De uentre.<sup>3</sup>

<sup>1</sup> Introit of Easter.

<sup>2</sup> Introit of Ascension.

<sup>3</sup> Introit In Natiuitate S. Joannis Baptistae.

## IV.

Manuscript Cononici Liturg. 325 (19414) in the Bodleian Library at Oxford is a Benedictine *Ordinarium* of the middle of the thirteenth century, of German origin.<sup>1</sup>

The interest of the *Officium Sepulchri* from this manuscript arises not only from the text of the dramatic office itself, but also from the fact that in this case the *Officium* was sung in a monastery where at Easter the monastic *cursus* had not given way to the Roman. That is to say, in the present case, Easter Matins has the standard monastic form of twelve Lessons, and not the Roman Easter form of three Lessons so often adopted by monasteries.<sup>2</sup> We have before us, then, one of the rare examples<sup>3</sup> of an *Officium Sepulchri* that was sung *after the twelfth respond*.

<sup>1</sup> See W. H. Frere, *Bibliotheca Musico-Liturgica*, Vol. I, London, 1901, p. 21.

<sup>2</sup> The present paper is not the place for a discussion of the relations of the *Breviarium Monasticum* to the *Breviarium Romanum*. Concerning these relations, particularly in connection with Easter, I expect to say something elsewhere. I may say in passing that in examining more than two hundred breviaries ranging in date from the 11th century to the 15th, I have found only the following main distinction between the Roman and the monastic Easter *cursus*: the Roman Easter Matins has one single Nocturn of three Lessons, while the monastic Easter Matins has either a single Nocturn of three Lessons, (*i. e.*, the Roman type) or three Nocturns of four Lessons each. I think that Chambers (*Medieval Stage*, II, 14) must be in error when he speaks of the *Quem quaeritis* office in the *Concordia Regularis* "as forming part . . . of the third Nocturn at Matins on Easter morning." In the *Concordia Regularis* Easter Matins has only three Lessons, and therefore only one Nocturn.

<sup>3</sup> Dom Albers (*Revue Bénédictine*, XX, 1903, p. 426), although he seems to have been acquainted only with the few *Officia Sepulchri* published by Martène (*De antiquis Ecclesiae ritibus*), infers rightly that this *Officium* was sung more especially in the monasteries that adopted the Roman Easter *cursus*.

<OFFICIUM SEPULCHRI><sup>1</sup>

fol. 82<sup>r</sup> *INUITATORIUM*: Aeuaia, aeuaia, aeuaia. *Venite exultemus.*  
*Ymnus*: Te lucis a<uctor>. *Antiphona*: Ego sum qui  
 sum. *Psalmus*: Nomine in uirtute. *Versus*: Quem que-  
 ris, mulier.

*Responsorium*: Maria Magdalena. *Versus*: Cito euntes.

*Responsorium*: Surgens Ihesuc. *Versus*: Surrexit Domi-  
 nus.

*Responsorium*: Congratulamini. *Versus*: Tulerunt Domi-  
 num.

*Responsorium*: Virtute magna. *Versus*: In omnem terram.

*IN secundo Nocturno.*

*Antiphona*: Postulaui Patrem meum. *Psalmus*: Dominus  
 inluminacio. *Versus*: Tulerunt Dominum meum.

*Responsorium*: Tulerunt dominum m<eum>. *Versus*:  
 Cito euntes.

*Responsorium*: Expurgate uetus f<ermentum>. *Versus*:  
 Non in fermento m<alitia>.

*Responsorium*: Ecce uicit. *Versus*: Et unus de senioribus.

*Responsorium*: Isti sunt agni n<ouelli>. *Versus*: In  
 omnem t<erram>.

*IN tertio Nocturno.*

*Antiphona*: Ego dormiui. *Versus*: Noli flere, Maria.

*Responsorium*: Surrexit pastor. *Versus*: Surrexit Domi-  
 nus.

*Responsorium*:<sup>2</sup> Angelus Domini. *Versus*: Angelus  
 Domini.

*Responsorium*: Angelus Domini. *Versus*: Ecce precedet.

*Responsorium*: Dum transisset sabbatum. *Versus*: Et  
 ualde mane una s<abbatorum>.

<sup>1</sup> I give the complete text of Easter Matins.

<sup>2</sup> *ms.*, *Antiphona*, clearly in error.

*Duodecimo responsorio* IMPOSITO, TRES presbyteri siue  
 DIACONI ALBIS INDUUNTUR et CAPPIS, CAPITA UELATA HU-  
 MERALIBUS HABENTES, *responsorio* *tercia* UICE FINITO,  
 SEPULCHRUM HOC <sup>1</sup> ORDINE UISITANTES. SINGULI SIN-  
 GULA CUM INCENSO TURRIBULA IN MANIBUS TENENTES  
 PEDETEMPTIM PROCEDUNT AD SEPULCHRUM CANTANTES  
 SUBMISSA UOCE *antiphonam*: Quis reuoluet nobis ab hostio  
 lapidem quem tegere sacrum cernimus sepulchrum? QUA  
 fol. 82<sup>v</sup> FINITA, DUO DIACONI | INDUTI DALMATICIS UELATIS SIMILI-  
 TER CAPITIBUS SEDENT INFRA SEPULCHRUM, *quique* STATIM  
 QUASI UICE ANGELORUM ILLOS AD IMITATIONEM MULIERUM  
 UENIENTES ITA COMPELLANT. ANGELUS DEINTUS *respon-*  
*sorium*: Quem queritis, o tremule mulieres, in hoc tumulto  
 gementes? Econtra ISTI, *uersum*: Iesum Nazarenum cru-  
 cifixum querimus. ITEM ILLI, *uersum*: Non est hic, quem  
 queritis; sed cito euntes nunciate discipulis eius et Petro  
 quia surrexit Ihesuc. TUNC ISTI INTRANT SEPULCHRUM,  
 ILLIS INTERIM CANENTIBUS *antiphonam*: Venite et uidete  
 locum ubi positus erat Dominus, aeuia, aeuia. THURI-  
 FICANT LOCUM UBI CRUX POSITA ERAT, ET TOLLENTES LIN-  
 TEUM REPORTANT ILLUT INTER SE EXPANSUM, SIMUL ETIAM  
 GESTANTES TURIBULA ET CANTANTES MEDIOCRI UOCE. RE-  
 UERSE sic A MONUMENTO CANTANT *uersum*: Ad monu-  
 mentum uenimus gementes angelum Domini sedentem  
 uidimus et dicentem quia surrexit Iesus. TUNC ARMARIUS  
 IMPONAT ANTIPHONAM: <sup>2</sup> Currebant duo simul. Duo SE-  
 NIORES TOLLENTES LINTEAMINA: Cernitis, o socii, ecce lin-  
 teamina et sudarium, et corpus non est in sepulchro in-  
 uentum. CHORUS CANTAT *antiphonam*: Surrexit enim  
 sicut dixit Dominus. QUA AB EIS PERCANTATA IMPONITUR:  
 fol. 83<sup>r</sup> Te Deum laudamus. Te Dominum. Oratio: Deus qui |  
 hodierna die.<sup>3</sup>

<sup>1</sup> MS., hunc.<sup>2</sup> MS. has *antiphonam*, twice.<sup>3</sup> The rubric, In *Matutinis Laudibus*, follows immediately.

## V.

Codex lat. 9210 in the Vatican Library is described as *Breviarii Passaviensis Pars Aestiva saec. xv*,<sup>1</sup> and contains an *Officium Sepulchri* that may be grouped with several similar texts from Passau already published.<sup>2</sup> In the present text we are fortunate in having also the *Elevatio Crucifixi*, which is the logical preparation for the *Officium Sepulchri*.

<ELEVATIO CRUCIFIXI ET OFFICIUM SEPULCHRI><sup>3</sup>

fol. 100<sup>v</sup> IN ipsa Sancta Nocte<sup>4</sup> ante pulsacionem clam surgant, sintque parata tria thuribula cum thure et mirra et thymiamate. Et decanus uel alius sacerdos cum senioribus clericis, et summa diligencia accedant ad Sepulcrum, et stantes cantent psalmos: Domine, probasti me, et, Domine, quid multi<plicati>, et thurificent ymaginem Crucifixi, sublatamque de Sepulcro secum portent super aram cantando humili uoce responsorium: Surrexit pastor bonus. Versus: Surrexit Dominus de sepulchro; deinde antiphonam: Xpistus resurgens, et cooperiatur linteamine. Quibus finitis, stantes ante altare et mutua caritate se inuicem deosculentur dicentes: Surrexit Dominus uere, alleluia. Et apparuit Symoni Petro, alleluia. Dicatur una oratio de Resurrectione.

STATIMQUE FIAT PULSACIO. CONUENIENTIBUS omnibus

<sup>1</sup> H. Ehrensberger, *Libri Liturgici Bibliothecae Apostolicae Vaticanae*, Friburgi Brisgoviae, 1897, pp. 266-267.

<sup>2</sup> See Lange, Nos. 174, 175, 176, 178, 187, 188, 189, 190.

<sup>3</sup> Bibl. Vaticana ms. lat. 9210, fol. 100<sup>v</sup>-103<sup>r</sup>.

<sup>4</sup> Before Matins of Easter morning.

IN CHORUM DICAT SACERDOS QUI CELEBRATURUS EST SOLITO MORE: *Domine labia mea aperies, ET, Deus in adiutorium. CANTORES INCIPIANT Invitatorium: Alleluia, alleluia, alleluia.*<sup>1</sup> . . . .

fol. 102<sup>r</sup> . . . . *Responsorium*.<sup>2</sup> Dum transisset sabbatum, Maria Magdalena, et Maria Jacobi et Salomee emerunt aromata, ut uenientes ungerent Ihesum, alleluia, alleluia. *Versus:* Et ualde mane una sabbatorum ueniunt ad monumentum, orto iam sole. Ut. Gloria Patri. *Responsorium* REPETATUR, ET FIAT PROCESSIO IN ECCLESIAM, OMNES PORTANTES CEREOS ACCENSOS. DYACONUS QUI LEGIT EUANGELIUM UEL ALTER QUI HABEAT UOCem APTAM ACTURUS OFFICIUM ANGELI PRECEDAT SEDEATQUE IN DEXTRA PARTE AD CAPUT COOPERTUM STOLA CANDIDA. ORDINATA STACIONE ET FINITO responsorio, CANTORES INCIPIANT *antiphonam*: Maria Magdalena et alia Maria ferebant diluculo aromata Dominum querentes in monumento, CHORO PROSEQUENTE. INTERIM DUO SACERDOTES UEL TRES CUM TOTIDEM THURRIBULIS FIGURAM MULIERUM TENENTES PROCEDANT UERSUS SEPULCRUM, ET STANTES CANTENT *antiphonam*:

Quis reuoluet nobis ab hostio lapidem quem tegere<sup>3</sup> sanctum cernimus sepulcrum?

ANGELUS SEDENS IN DEXTRA PARTE SEPULCRI COOPERTUS STOLA CANDIDA RESPONDEAT:

Quem queritis, o tremule mulieres, in hoc tumulto gementes.

MULIERES:

fol. 102<sup>v</sup> Ihesum Nazarenum | crucifixum querimus.

<sup>1</sup> I omit Matins, which is of the usual Roman type,—one Nocturn of three Lessons.

<sup>2</sup> Third respond of Matins.

<sup>3</sup> MS., tegeret.

ANGELUS:

*Non est hic, quem queritis, sed cito euntes nunciate discipulis eius, et Petro, quia surrexit Ihesuc.*

*ET CUM CEPERIT ANGELUS CANTARE, Sed cito euntes, MULIERES THURIFICANT SEPULCRUM ET FESTINANTER REDEANT ET UERSUS CHORUM STANTES CANTENT antiphonam:*

*Ad monumentum uenimus gementes, angelum Domini sedentem uidimus et dicentem quia surrexit Ihesuc.*

*QUA FINITA, CHORUS INPONAT antiphonam:*

*Currebant duo simul, et ille alius discipulus precucurrit cicius Petro, et uenit prior ad monumentum, alleluia.*

*ET DUO QUASI PETRUS ET IOHANNES CURRANT, PRECURRAT-que IOHANNES SEQUENTE <sup>1</sup> PETRO; ET UENIANT AD MONUMENTUM, AUFERANT LINTHEAMINA ET SUDARIUM QUIBUS INUOLUTA ERAT YMAGO DOMINI, ET UERTENTES SE AD CHORUM OSTENDENDO EA CANTENT:*

*Cernitis, o socii, ecce lintheamina et sudarium, et corpus non est in sepulchro inuentum.*

*POST HEC CHORUS CANTENT HUNC UERSUM:*

*Dic nobis, Maria, quid uidisti in uia?*

*TUNC UENIENS <sup>2</sup> AD MEDIUM UNUS LOCO MARIE MAGDALENE DICAT:*

*Sepulchrum Xpisti uiuentis, et gloriam uidi resurgentis.*

*ITERUM CHORUS:*

*Dic nobis, Maria.*

*Maria respondeat:*

*Angelicos testes, sudarium et uestes.*

*ITERUM CHORUS:*

*Dic nobis, Maria.*

*Maria:*

fol. 103<sup>r</sup> *Surrexit Xpistuc, spes mea; precedet | suos in Galy-  
lea<m>.*

<sup>1</sup> MS., sequentem.

<sup>2</sup> MS., uenientes.

## CHORUS:

Credendum est magis soli Marie ueraci quam Iudeorum turbe fallaci. Scimus *Xpistum* surrexisse ex mortuis uere. Tu nobis uictor, Rex, miserere.

QUO FINITO, CANTORES INCIPIANT:

Tē Deum laudamus.

POPULUS CANTET:

Christ ist erstanden.

ET RECEDANT AD CHORUM. CANTORES PORREGANT CLERO INCENSUM DICENTES TACITA UOCE: Surrexit *Xpistuc*. CLERUS RESPONDEAT: Gaudeamus, ET INUICEM SE ADOSCU-  
LANTUR.<sup>1</sup>

## VI

The *Officium Sepulchri* found in ms. lat. 1310 of the Bibliothèque Nationale,—Breviarium ad usum ecclesiae Sancti Martini Wormatiensis saec. xv,<sup>2</sup>—offers no peculiarities and requires no comment.<sup>3</sup>

<OFFICIUM SEPULCHRI> <sup>4</sup>

fol. 198<sup>v</sup> *Responsorium*:<sup>5</sup> Dum transisset sabbatum, Maria Magdalene et Maria Iacobi et Salome emerunt aromata, ut uenientes ungerent Ihesum, alleluia, alleluia. *Versus*: Et ualde mane una sabbatorum ueniunt ad monumentum

<sup>1</sup> The *Versus Sacerdotes* and Lauds follow immediately.

<sup>2</sup> See *Catalogus codicum manuscriptorum Bibliothecae Regiae*, Vol. III, Paris, 1744, p. 102.

<sup>3</sup> With this text should be compared that published by Lange (*Zeitschrift für deutsches Alterthum*, XLI, 82), from British Museum Additional ms. 19415, Breviarium ad usum ecclesiae Wormatensis, fol. 327r.

<sup>4</sup> From Bibl. Nat., ms. lat. 1310, Breviarium ad usum ecclesiae Sancti Martini Wormatiensis, fol. 198<sup>v</sup>-199r.

<sup>5</sup> Third respond of Easter Matins.



orto iam sole. Ut ueni<entes>. IN UISITACIONE SEPULCHRI CANTATUR *predictum* RESPONSORIUM, ET TUNC SCOLARES CANTANT *antiphonam*:

Quis reuoluet nobis lapidem ab ostio monimenti, alleluia?

TUNC RESPONDET QUIDAM IN FORMA ANGELI:

fol. 199<sup>r</sup> | Quem queritis in sepulchro, o *Xpisticole*?

RESPONDE<N>T UISITATORES:

Ihesum Nazarenum crucifixum, o celicole.

RESPONDET ANGELUS:

Non est hic, surrexit sicut predixerat;

ite nunciate quia surrexit de sepulchro.

ITEM ANGELUS:

Venite et uidete locum ubi positus erat Dominus, alleluia, alleluia.

TUNC CONUERTANT SE UISITANTES AD POPULUM, ALTA UOCE CANTANTES HANC *antiphonam*:

*Antiphona*: Surrexit Dominus de sepulchro qui pro nobis pendit in ligno, alleluia.

DEINDE SEQUITUR: Te Deum.<sup>1</sup>

## VII.

Codex Palatino 525 of the Vatican Library,—Breviarium Benedictinum Fuldense saec. xv,<sup>2</sup>—contains a short but interesting *Officium Sepulchri*, which was sung at the end of the Roman form of Easter Matins so often adopted in monastic churches.<sup>3</sup>

<sup>1</sup> Lauds follow immediately.

<sup>2</sup> See Ehrensberger, pp. 214-215.

<sup>3</sup> See above, No. 1v.

<OFFICIUM SEPULCHRI><sup>1</sup>

fol. 208<sup>v</sup> *Responsorium*:<sup>2</sup> *Dum transisset*<sup>3</sup> *Sabbatum*, *Maria Magdalena* et *Maria Iacobi* et *Salomee* emerunt aromata, ut uenientes ungerent *Ihesum*, *alleluia*, *alleluia*. *Versus*: Et ualde mane una *Sabbatorum* ueniunt ad monumentum orto iam sole. Ut. *Gloria*. *Dum transisset*.

## AD SEPULCRUM.

Quem queritis in sepulcro, o *Xpisticole*?

*Versus*: *Ihesum Nazarenum crucifixum*, o celicole.

*Versus*: *Non est hic, surrexit sicut predixerat*;

fol. 209<sup>r</sup>           ite, nunciate | *quia surrexit de sepulchro*.

*Surrexit Dominus de sepulchro*, qui pro nobis pependit in ligno, *alleluia*.

CHORUS: *Deo gratias, alleluia, alleluia, alleluia*.

*Te Deum laudamus*.<sup>4</sup>

## VIII.

In ms. 448 of the Stiftsbibliothek at St. Gallen we are fortunate in having not only a highly developed version of the *Officium Sepulchri*, but also the related offices, *Depositio Crucis* and *Elevatio Crucis*. The codex can with certainty be assigned to the early years of the fifteenth century, and the section of it from which I have taken

<sup>1</sup> Rome, Bibl. Vatic., ms. Palatino 525, fol. 208<sup>v</sup>-209<sup>r</sup>,—*Breviarium Benedictinum Fuldense* saec. xv.

<sup>2</sup> Third respond of Easter Matins.

<sup>3</sup> MS., *transisset*.

<sup>4</sup> The rubric, *Laudæ*, follows immediately.

the texts below is thus accounted for in the official description: <sup>1</sup>

"S. 50-139: 'Incipit registrum sec. ord. et chor. monast. Hirsfeld.'" I believe this to be an unfair representation of the facts. The general rubric for the section of the codex in question is written in red as follows:

"In nomine Domine, Amen, incipit registrum secundum ordinem et chorum monasterii Sancti Galli." <sup>2</sup> Over the words, "*Sancti Galli*" of this rubric a later hand, possibly of the fifteenth century, has written in black ink a word that seems to read, "*hirsfeldestū*." Clearly the original rubric assigned the "*Registrum*" <sup>3</sup> to St. Gallen. <sup>4</sup> There is abundant additional evidence for associating this codex with St. Gallen, such as the following entries in the Calendar (pp. 3-14):

*Festiuitas Sancti Galli confessoris* (p. 12);

*Dedicacio Capelle Sancti Galli* (p. 12);

*Festiuitas Sancti Othmari abbatis* (p. 13).

#### <DEPOSITIO CRUCIFIXI> <sup>5</sup>

p. 102 AD Vesperas. <sup>6</sup> *Antiphona*: Repleuit et inebriauit.  
HABENS CALICEM IN MANIBUS DEINDE IMPONAT CANTOR

<sup>1</sup> See G. Scherer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, Halle, 1875, p. 147.

<sup>2</sup> ms. 448, p. 50.

<sup>3</sup> I should prefer to call this section of the ms. an *Ordinarium Monasticum*.

<sup>4</sup> In another place I propose to add certain St. Gall. texts to those printed by Lange (p. 22). The five texts from St. Gall. mss. given by Lange are hardly reliable as they stand, for the reader has no hint that in four cases,—ms. 374, 387, 388, 391,—the *Quem quaeritis* formula occurs in the midst of a regular Procession, of which it becomes an integral part, and that the fifth text,—from ms. 384,—is in the ms. very uncertain both as to its composition and as to its position in the proper liturgical text.

<sup>5</sup> St. Gall ms. 448, p. 102.

<sup>6</sup> Vespers of Good Friday.

*Psalmum*: Confitebor, ij TONALITER, *Psalmum*: Domine probasti, *Psalmum*: Eripe me, *Psalmum*: Domine clamaui, *Psalmum*: Voce mea. STATIM SUPER MAGNIFICAT *Antiphona*: Cum accepisset. *Antiphona* FINITA, OMNES ASCENDUNT CIRCA ALTARE, ET DOMINUS ABBAS EXUENS CASULAM, STANTES ANTE CRUCEM AD DEXTRUM <sup>1</sup> CORNU ALTARIS, CANTANTES *responsorium*: Ecce quomodo, SUBMISSA VOCE. *Versus*: In pace factus. REPETICIO: Et erit. POST<EA> ACCIPIENTES CRUCEM DOMINUS ABBAS ET SENIORES PORTANTES AD SEPULCHRUM CANTANTES *responsorium*: Sicut ouis. *Versus*: In pace. REPETICIO: Traditus. INTERIM PONENT CRUCEM IN SEPULCHRO ET CLAUDUNT EUM, PONENTES ANTE SEPULCHRUM QUATUOR LUMINA IUGITER ARDENTIA, CANTANTES *responsorium*: Sepulto Domino. *Versus*: Ne forte. REPETICIO: Ponentes mi<lites.> DEINDE DOMINUS ABBAS DICAT *Versum*: In pace factus est locus eius. *Collecta*: Respice Domine. ET ASPERGENS SEPULCRUM AQUA BENEDICTA, ET THURIFICETUR CUM INCENSU, ET MISSE SUNT.

<ELEVATIO CRUFIXI OFFICIUM SEPULCHRI> <sup>2</sup>

p. 105 ORDO AD LEVANDUM CRUCEM sanctam in SACRATISSIMA NOCTE PASCALI.

PARUM ANTE MATUTINAS DOMINUS ABBAS, PREPOSITUS DECANUS, CUSTOS ET SENIORES AD HOC DEPUTATI SURGANT DILUCULO ET INDUUNT SE ALBIS ET CAPPIS PERGENTES CUM SUMMA REUERENCIA CUM MINISTRIS PORTANTES AQUAM BENEDICTAM CUM INCENSU ET CUM SILENCIO AD SEPULCRUM. ET DOMINUS ABBAS CUM SUMMO HONORE TOTAEQUE DEUOTIONE FLEXIS GENIBUS DEPONAT SUDARIUM ET LINTEAMINA CUM QUIBUS SANCTA CRUX EST INUOLUTA ET AS-

<sup>1</sup> MS., dextram.

<sup>2</sup> St. Gall. MS. 448, pp. 105-106.

PERGENS AQUA BENEDICTA ET THURIFICETUR CUM INCENSU ET CANTENT SUBMISSA UOCE: *Xpiste, salus rerum. Versus: Pollicitam, usque Surge, sepulte meus. Et EVANGELISTAE CRUCEM DE SEPULCHRO CANTENT HOS UERSUS: Solue cathenatus. Versus: Redde tuam faciem. QUIBUS FINITIS, CANTATUR antiphona: Cum rex glorie, SUBMISSA UOCE PORTANTES CRUCEM ANTE CHORUM IN MONASTERIO. Antiphona FINITA, CANTANT antiphonam: Attollite portas prin<cipes>, TRIBUS VICIBUS, PULSANTES CONTRA IANUAM CUM PEDE CRUCIS IN SIGNUM REDEMPTIONIS ANIMARUM EX LIMBO. AD ISTUM PULSUM IANUA APERITUR. POSTEA PONATUR CRUX ANTE ALTARE BEATE VIRGINIS, PANNULO SUPPOSITO AC LUMINE ACCENSO, UT A POPULIS ADORETUR. DEINDE DOMINUS ABBAS DICA<T> UERSUM: In resurrectione tua, *Xpiste. Collecta: Presta, quesumus, omnipotens Deus. HYS FINITIS, ADORENT CRUCEM OSCULANDO AC RIGANDO LACRIMIS UULNERA EIUS. ET TUNC FIAT COMPULSATIO OMNIUM CAMPANARUM PULSANTQUE TRIBUS VICIBUS IN SIGNUM RESURRECTIONIS.**

POST HOC PULSANTUR MATUTINE. IN DIE PASCE ANTE MATUTINAS FIAT TRINA ORATIO. POST ULTIMUM SIGNUM INCIPIAT DOMINUS ABBAS: Domine labia mea aperies. Deus in adiutorium, cum Gloria Patri. DEINDE DUO SENIORES CANTENT INUITATORIUM INDUTI CAPPIS FESTIVALIBUS: Alleluia, *Xpistum re<surrexisse>. Psalmus: Venite, cum SUMMA REUERENCIA. QUIBUS FINITIS, CANTOR INCIPIENS antiphonam IN PRIMO NOCTURNO: Ego sum. Psalmus: Beatus uir. Antiphona: Postulaui Patrem. Psalmus: Quare fre<muerunt>. Antiphona: Ego dormiui. Psalmus: Domine, quid multi<plicati> Versus: Quid queris mulier. Pater noster. Et ne nos. Versus: Exaudi, Domine. DYACONUS INDUTUS DALMATICA LEGENS*  
 p. 106 PRIMAM | *LECTIONEM DE EUANGELIO: Maria Magdalena. Responsorium: Angelus Domini. DEHINC UNUS EX SENI-*

ORIBUS LEGAT *secundam Lectionem*. *Responsorium*: Angelus Domini. Dominus ABBAS LEGENS TERTIAM *Lecti-onem*. *Responsorium*: Dum transisset.

INTERIM PREPARANT SE TRES HONESTE PERSONE ORDINATI AD HOC, INDUENTES SE TRIBUS CAPPIS *in* SIGNUM MARIE MAGDALENE, JACOBI ET SALOME. ET DUO PUERI PORTANT DUO LUMINA POSITA SUPER BACULOS *precedentes* EOS. ACCEDENTES ANTE CHORUM, *responsorio* FINITO, PRIMA MARIA CANTAT *versum*:

Heu nobis;

ALTERA MARIA:

Iam percusso,

STANTES ANTE CHORUM. DEINDE INTRANTES CHORUM ACCEDENTES AD SEPULCHRUM, TERCIA MARIA CANTAT:

Sed eamus.

VERSU FINITO, CHORUS CANTAT *antiphonam*: Maria Magdalena. INTEREA PROCEDUNT AD SEPULCHRUM, IBIQUE STANTES CANTENT:

Quis reuoluet?

ANGELI SEDENTES *in* SEPULCHRO *respondent*:

Quem queritis?

MARIE:

Ihesum Nazarenum.

ITEM ANGELI:

Non est hic,

SUBIUNGENTES *antiphonam*:

Venite et uidete.

MARIE CONUERTUNT SE AD CHORUM INCIPIENTES ET CANTANTES *antiphonam*:

Ad monumentum uenimus.

RESPONDENT PEREGRINI STANTES *in* MEDIO CHORI ANTE PRIMOS GRADUS *ymnium*:

Ihesu nostra redemptio,

PRIMUM UERSUM CANTANTES. CHORUS:

Que te uicit.

VERSUS: Gloria tibi, Domine, qui surrexit <sup>1</sup> a mortuis.

DEINDE CHORUS:

Currebant duo simul.

INTEREA ASCENDUNT PEREGRINI AD SEPULCHRUM ACCIPI-  
ENTES SUDARIUM, DESCENDENTES AD CHORUM OSTENDENTES  
SUDARIUM ET CANTENT:

Cernitis, o socii.

QUO FACTO CONUERTUNT SE MARIE AD ALTARE. MARIA  
MAGDALENA CANTAT:

Dolor crescit, ET  
Cum uenissent, ET  
En lapis.

INTERIM ASCENDENS DOMINICA PERSONA RUBEA CASULA  
INDUTUS AD DEXTRUM CORNU ALTARIS HABENS UEXILLUM  
IN MANU, ET CONUERTAT SE MARIA MAGDALENA AD EUM  
CANTANS TRIBUS UICIBUS:

Heu redemptio Israel,

FLEXIS GENIBUS. DOMINICA PERSONA RESPONDIT:

Maria!

ITEM ILLA:

Domine, si tu sustulisti.

DOMINICA PERSONA:

Maria!

ITEM MARIA:

Rab<on>i!

DEINDE DOMINICA PERSONA:

Prima quidem.

ITEM MARIA:

Sanctus Deus,

CUM GENUFLEXIONIBUS. DOMINICA PERSONA:

Hic priori.

<sup>1</sup> MS., surrect.

MARIA:

*Sancte fortis.*

DOMINICA PERSONA:

*Ergo noli me.*

MARIA:

*Sancte et immortalis.*

DOMINICA PERSONA:

*Nunc ignoras.*

QUIBUS FINITIS, CHORUS CANTAT SEQUENCIAM:

*Victime.*

*Versus: Agnus rede<mit>.*

*Versus: Mors et uita.*

DEINDE PEREGRINI STANTES ANTE GRADUS IN MEDIO CHORI  
CANTENT UERSUM:

*Dic nobis, Maria.*

MARIE RESPONDENT:

*Sepulchrum Xpisti ui<uentis>.*

*Angelicos testes.*

*Versus: Scimus Xpistum, ET CETERA.*

HYS FINITIS, DOMINICA PERSONA ET MARIE STANTES ANTE  
ALTARE CANTENT UERSUM:

*Dicant nunc,*

CHORO RESPONDENTE:

*Qui enim uiuit.*

DEINDE MARIE CANTENT ANTIPHONAM:

*Surrexit Dominus de sepulchro.*

POST HOC UNIUERSUS POPULUS CUM MAGNA LETICIA CAN-  
TANT:

*Crist ist erstanden,*

POSTEA CANTOR INCIPIENS:

*Te Deum laudamus.*

*Versus: In resurrectione tua, Xpiste. COLLECTA DE FESTO.*  
*SEQUUNTUR LAUDES.*



## IX.

Codex 289 (*olim* C. 153) in the National Library in Madrid<sup>1</sup> is a *Troparium-Prosarium* of the twelfth century, written for use in Sicily.<sup>2</sup> Since the manuscript is dramatically so rich as to contain an *Officium Stella*, an *Officium Sepulchri*, and an *Officium Peregrinorum*, one is disappointed in finding no independent *Officium Pastorum*, a form of which, however, is clearly present in the *Officium Stellae* below.

<OFFICIUM STELLAE><sup>3</sup>fol. 107<sup>v</sup>VERSUS AD HERODEM FACIENDUM.<sup>4</sup>

&lt;PRIMUS DICAT&gt;:

Stella fulgore nimio rudilat.

ALIUS DICAT:

Que regem regum natum monstrat.

<sup>1</sup> I know this ms. only through photographs from it at Quarr abbey, Isle of Wight, to which The Reverend Father Dom Beyssac called my attention. I am very happy to announce that in the near future Dom Beyssac will publish the dramatic offices from this ms. *with their musical notation*. Since the medium of publication employed by Dom Beyssac will not be generally accessible to American scholars, he very generously suggests that I publish these texts independently. Dom Beyssac is not responsible for my readings.

<sup>2</sup> J. F. Riaño (*Critical and Bibliographical Notes on Early Spanish Music*, London, 1887, p. 59) says that this ms. is written "in characters of the xivth century,"—a date that is palæographically impossible. I assign the ms. to the use of Sicily upon the authority of Dom Beyssac, who finds in the *Sanctorale* evidence for this assignment.

<sup>3</sup> Madrid ms. 289 (*olim* C. 153), fol. 107<sup>v</sup>-110<sup>r</sup>.

<sup>4</sup> Preceded in the ms. by the *Te Deum*, which follows the *Liber Generationis* at the end of Matins on Epiphany.

TER<T>IUS:

Quem uenturum olim prophecie signauerant.

Primus:

fol. 108<sup>r</sup> Venite.

ALIUS:

Venite.

TERCIUS:

Venite adoremus eum, quia ipse est Dominus Deus noster.

Tunc IUNGANT SE SIMUL *et* DICANT:

Eamus ergo *et* inquiremus eum offerentes ei munera, aurum, thus *et* mirram, quia scriptum didicimus: Adorabunt eum omnes reges, omnes gentes seruiant ei.

NUNCIUS AD HERODEM:

Salue, rex Iudeorum. En magi ueniunt *et* regem regum stella duce natum requirunt.

HERODES AD NUNCIUM:

Anteuenire iube, quo possim singula scire,

Qui sint, cur ueniant, quo nos rumore requirunt.

NUNCIUS AD MAGOS:

Regia uos mandata uocant; non segniter ite.

MAGI AD HERODEM:

Israhelitarum rex fortis uiuat in euum.

fol. 108<sup>v</sup> HERODES AD MAGOS:

Quem queritis, aduene?

MAGI:

Regem Iudeorum natum querimus.

HERODES:

Regem quem queritis natum esse quo signo didicistis?

MAGI:

Illum natum esse didicimus in oriente stella monstrante.

HERODES:

Si illum regnare creditis, dicite nobis.

MAGI:

Hunc regnare fatentes cum mysticis muneribus.

De terra longinqua adorare uenimus

Trinum Deum uenerantes tribus in muneribus.

UNUS DICAT:

Auro regem.

ALIUS:

Thure sacerdotem.

TERCIUS:

Mirra mortalem.

HERODES AD NUNCIOS:

Huc, simiste mei, dissertos pagina scribas

Prophetica ad me uocate.

NUNCIUS AD SCRIBAS:

fol. 109<sup>r</sup> Vos legis periti | a rege uocati

Cum prophetarum libris properando uenite.

SCRIBE AD HERODEM:

Salve, rex Iudeorum.

HERODES:

O uos scribe, interrogati dicite si quid de hoc puero scriptum uideritis in libris.

SCRIBE AD HERODEM:

Vidimus, Domine, in prophetarum lineis nasci Xpistum in Bethleem, ciuitate Dauid, Ysaia sic uaticinante: Bethleem, non eris minima in principibus Iuda; ex te enim exiet dux qui regat populum meum Israhel, ipse enim saluum faciet populum suum a peccatis eorum.

HERODES AD MAGOS:

Ite et de puero diligenter inuestigate,

Et inuentum redeuntes michi renunciate,

Ut et ego ueniens adorem eum.

MAGI AD PASTORES:

109<sup>v</sup> Pastores, dicite quidnam uidistis, et annunciate Xpisti natiuitatem.

## PASTORES AD MAGOS:

Infantem uidimus pannis inuolutum *et* choros angelorum laudantes saluatorem.

## MAGI:

Ecce stella in oriente preuisa  
Iterum precedit nos lucida,  
Quam Balaam ex iudaica  
Orituram dixerat prosapia;  
Que nostrorum oculos  
Fulgoranti lumine perstrixit pauidos.

## OBSTETRICES:

Qui sunt hi qui stella duce nos adeuntes inaudita ferunt.

## MAGI:

Nos sumus, quos cernitis, reges Tharsis *et* Arabum *et* Saba dona ferentes Xpisto regi nato domino, quem stella deducēte adorare uenimus.

## OBSTETRICES:

Ecce puer adest quem queritis. Iam properate *et* ad-  
110<sup>r</sup> rate quia ipse est redemp|tio nostra.

## PRIMUS DICAT:

Salve, Deus Deorum.

## SECUNDUS:

Salve, princeps seculorum.

## TERCIUS:

Salve, uita mortuorum.

## PRIMUS:

Suscipe, Rex, aurum.

## SECUNDUS:

Tolle thus, tu uere Deus.

## TERCIUS:

Mirram, signum sepulture.

## ANGELUS:

Impleta sunt omnia que propheticæ dicta sunt; ita uia remeantes alia, ne delatores tanti regis puniendi sitis.

Nuncium uobis fero de supernis: natus est Xpistus dominator orbis in Bethleem Iude, sic enim propheta dixerat ante.

Te Deum laudamus.<sup>1</sup>

<OFFICIUM SEPULCHRI><sup>2</sup>

fol. 115<sub>v</sub> MULIERES:

Quis reuoluet nobis lapidem ab hostio monumenti?

PUERI: Venite.

fol. 116<sub>r</sub> CLERICI: Quis re | uoluet?

PUERI: Venite.

CLERICI: Quis reuoluet?

PUERI: Venite, nolite timere uos.

Quem queritis in sepulchro, o Xpisticole?

CLERICI: Iesum nazarenum crucifixum, o celicole.

PUERI: Non est hic, surrexit sicut predixerat;

ite, nunciate quia surrexit.

CLERICI: Alleluia, resurrexit Dominus hodie, resurrexit leo fortis, Xpistus filius Dei.

CHORUS: Deo gracias, dicite eia.

Te Deum laudamus.<sup>3</sup>

<OFFICIUM PEREGRINORUM><sup>4</sup>

fol. 117<sub>r</sub> DE PEREGRINO IN DIE LUNE PASCHE HOC DICAT CHORUS:

Iesu, nostra redemptio,

Que te uicit clemencia.

<sup>1</sup> Followed immediately by the Farced Epistle for Epiphany, beginning,—*Deus ante tempora gentibus*.

<sup>2</sup> Madrid ms. 289 (*olim* C. 153), fol. 115<sub>v</sub>-116<sub>r</sub>. In the ms. the office is preceded by the *Benedictio Cedei* of Holy Saturday. The office has no introductory rubric.

<sup>3</sup> Followed immediately by the Farced Epistle for Easter, beginning, *Regis perhennis glorie pangit*.

<sup>4</sup> Madrid ms. 289 (*olim* C. 153), fol. 117<sub>r</sub>-118<sub>v</sub>.

DUO CLERICI INDUTI CAPPIS DICANT:

Tercia dies est quod hec facta sunt.

PEREGRINUS:

Qui sunt hii sermones quos confortis adinuicem ambulantes, *et* estis tristes, alleluia, alleluia?

DISCIPULI:

Tu solus peregrinus es in Ierusalem, *et* non cognouisti que facta sunt in illa his diebus, alleluia.

PEREGRINUS:

Que?

DISCIPULI:

fol. 117<sup>v</sup> De Iesu nazareno, qui fuit uir | propheta potens in opere *et* sermone coram Deo *et* omni populo, alleluia, alleluia, *et* quo modo tradiderunt eum summi sacerdotes in dampnatione mortis, alleluia.

PEREGRINUS:

O stulti *et* tardi corde ad credendum in omnibus his que locuti sunt prophete, alleluia: Nonne sic oportuit pati Xpistum *et* ita intrare in gloriam suam, alleluia?

CHORUS:

Cum autem appropinquaret castello quo ibant, ipse se finxit longius ire *et* coegerunt illum ut remaneret cum eis.<sup>1</sup>

DISCIPULI:

Mane nobiscum quoniam aduesperascit *et* inclinata est iam dies, alleluia.

<sup>2</sup> PEREGRINUS:

Michi longum iter restat, alleluia.

DISCIPULI:<sup>2</sup>

118, Sol uergens ad occasum suadet, ut nostrum uelit hospi-

<sup>1</sup> In the ms. there is a blank space between *eis* and *Discipuli*.

<sup>2</sup> —<sup>2</sup> has no musical notation. This passage may possibly belong before the rubric, *Discipuli*, of the preceding speech. In the ms. there is a blank space (erasure?) between this rubric, *Discipuli*, and the preceding word, *eis*.

cium, placent enim nobis sermones tui quos refers de resurrectione magistri nostri, alleluia.

CHORUS:

Et intrauit cum illis, *et factum est dum recumberet cum eis accepit panem, benedixit ac fregit et porrigebat illis, et cognouerunt illum in fractione panis, et ipse euanuit ab oculis eorum, alleluia.*

ET ITA TENENDO IN MEDIO EORUM PEREGRINUM UENIANT USQUE AD ALTARE, AC IBI SIT PARATA MENSA CUM PANE *et* UINO, *et* DISCUMBANT ET FRANGAT PANEM EISQUE DET, AC POSTEA AB OCULIS EORUM EUANESCAT. TUNC DICANT DISCIPULI:

Nonne cor nostrum ardens erat in nobis de Ihesu, dum loqueretur nobis in uia *et* aperiret nobis scripturas. Heu, miseri, ubi erat sensus noster, quo intellectus abierat, alleluia?

ET ITERUM EIS SE OSTENDENS DICAT:

118v Pax uobis, ego sum. Nolite timere; uidete manus meas *et* pedes meos, quia ego ipse sum. Palpate *et* uidete, quia spiritus carnem *et* ossa non habent sicut me uidetis habere, alleluia, alleluia.

DISCIPULI UERSUS CHORUM DICANT:

Surrexit Dominus de sepulchro, qui pro nobis pependit in ligno, alleluia, alleluia, alleluia.

CHORUS:

Deo gracias, alleluia, alleluia, alleluia.<sup>1</sup>

KARL YOUNG

<sup>1</sup> Followed immediately by the rubric, *In Ascensione Domini*.